

## ANALYTICAL STUDY OF KALYAN RAGANG

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**Abstract:-** *The fundamental component of Indian classical music is a raga. It provided the melodic structure for musical performances. The series of notes that comprise ragas, known as Thata in Hindustani classical music and Mela in Carnatic classical music, combine to form a scale. Ragas are categorized for convenience in practice and study. It has built on creativity, and over the history of Indian music, several ragas have been created. Various classification schemes for ragas were also occasionally developed to arrange them. This process is essential to human existence. As a result, since ancient times, several categorization schemes have been created, refined, and abandoned. Classifying ragas improves understanding and makes raga study easier. Purva and Uttar Raga, Sandhiprakash Raga, Parmelpraveshak Raga, Re Dha Komal, Re Dha Shuddha, and Ga Ni Komal Ragas, Audav, Shadav, and Sampurna, Raga Bhed classification, Dashvidhi classification, Raga Ragini classification, Mela Raga Classification, Thata Raga Classification, Ragang Classification, and so on are just a few of the many classifications for ragas. Popular techniques of classification include “Raga-Ragini Classification,” “Mela Raga Classification,” “Thata Raga Classification,” and “Ragang Classification”.*

**Keywords:-** Raga, Classification, Ragang, Kalyan, Yaman, Anga.

### INTRODUCTION

Man is inherently creative and experimental, which leads to creating new concepts and objects in the mind. Similar examples of different methods of raga classification are also observed. New techniques have developed throughout history in response to the moment's needs. The Thata and Ragang raga classifications are still widely utilized and in use.

In Indian classical music, the word “Ragang” has been employed for several purposes since ancient times. The Ragang tradition dates back thousands of years and has never been accepted as an independent approach. It is known, meanwhile, that the “Ragang classification system” was still applied directly in addition to other techniques. This study report attempts to put it into practice and establish it as an independent approach in the present day. It is hard to learn the various raga forms without a solid understanding of “Ragang” in music, just like angas are used to produce various raga forms. Every fundamental raga has a particular element shared by all other variations within that family. This simplifies learning and teaching a specific anga or class's ragas.

Indian music is mainly classified using the Thata-Raga method. However, the Thata method takes Raga's structure into account. The Thata system adherents acknowledge the significance of Ragang as well. Ragang was also brought up by Pt. Bhatkhande when discussing ragas. The component of a raga called “anga” is frequently employed to create a Swara group of a raga. The particular portion of the Raga, or the shape of the Ragang, is determined by elements such as the regular omission of any note in the ascending or descending sequence of the Raga, the use of any note's curve, the simultaneous use of any two notes, the use of any swaravali in a certain way, etc. In this sense, the distinct character and beauty of different ragas categorized under different parts may be seen as a result of the swara communities such ragas comprise.

## RAGANG CLASSIFICATION

A distinct phrase of notes in a Raga that suggests its feature is called a Ragang. Ragang gets its name from the parent raga of the distinct note pattern (Swaras) that is recognizable. There is a lot more to it than just the melody. Since “Raga” can usually be recognized by notes, the Ragang categorization method is based on form rather than swara similarities. However, only some Swara groupings allow for delicate identification (Devangan, 2010). Indian music has been using the term “Ragang” since ancient times. However, it was not used in the same context as it is now. In Ragadhyay of “Brihaddeshi,” Matang used Ragang for the first time in the following ways –

‘रागांगादीतन देशीरागा इत्युच्यते।’ (Nigam, 2012)

That is, Ragang ragas were called Deshi Ragas. To further clarify the group of these Deshi ragas, Matang has said that –

‘ग्रामोक्ताना तु रागाणा छायामात्रं भवेत्तदतत।  
गीतज्ञैः कतिताः सवे रागाङ्गासतेन हेतुना।।’ (Yadav, 2022)

That is, in which the shadow of Gram Ragas is visible, they are Ragang Ragas. This means the ragas generated by breaking the rules of gram ragas, mixing them, or distorting them are called Ragang Ragas. That is, in which the shadow of Gram Ragas is visible, they are Ragang Ragas. It means the ragas generated by breaking the rules of gram ragas, mixing or distorting them, are called Ragang Ragas.

Among the types of Ragas, the Ragang type of Ragas has been mentioned and described by writers like Nanya Dev, Sharangdev, Kumbh, etc. However, it has expanded more since the medieval period. According to Kallinath, “Ragang Ragas are those that have the shadow of Gram Ragas.” From this, it can be imagined that if the shadow of a main raga (by a particular swara community) is present in different Ragas, it is called Ragang. The use of this method is visible in the creation of mixed Ragas in the medieval period. Amir Khusro holds a special place among those who create new Ragas by combining other ragas with the main ragas (Faqirullah, 2015).

## OPINION OF RAGANG BY DIFFERENT SCHOLARS

Among the scholars, only Pt. Bhatkhande and Pt. Narayan Moreshwar Khare have presented the Ragang classification in a broad form. According to Pt. Bhatkhande, ‘Ragang is a community of notes, which is the main part or part of the body in the form of raga’ (Srivastava, 2020); similarly, according to Pt. Narayan Moreshwar Khare, ‘Ragang means the ragas formed based on selecting the constituent pieces of ragas’ (Gorvadhan, 2016).

## PT. OMKARNATH THAKUR

Pt. Omkarnath Thakur has also considered the Ragang method appropriate. He considered the number of Ragangs to be 15. He included the 16<sup>th</sup> Ragang in teaching the curriculum of “Faculty of Music, Varanasi Kashi Hindu University” under the name of Futkar Ang. Whatever ragas remained

from the 16 Angas, he divided them and incorporated them into the Angas. These 16 Angas are as follows:

1. Kalyan Ang 2. Bhairav Ang 3. Todi Ang 4. Bilawal Ang 5. Kanhada Ang 6. Malhar Ang 7. Sarang Ang 8. Gauri Ang 9. Kafi Ang 10. Nat Ang 11. Purvi Ang 12. Shri Ang 13. Bageshri Ang 14. Bihag Ang 15. Khamaj Ang 16. Futkar Ang (Saxena, 2004).

### **PT. VISHNU NARAYAN BHATKHANDE**

Pt. Bhatkhande has contributed uniquely to this technique in the present era. Pt. Bhatkhande selected a few swara groups and categorized them based on their selection from the primary ragas used in Hindustani music. Pandit Bhatkhande asserts that Anga is a component of Ragang, which is more obviously seen in ragas; for example, Anga is characterized by regular notes in the climb of the raga, a particular form of ascent or fall, a specific type of Swara composition of the raga, etc. Ragang ragas are those in which a certain kind of Swara group is chosen and employed within the ragas (Tiwari, 2011).

In “Lakshya Sangeet,” Pandit Bhatkhande lists 36 such Ragang, which contain the parent “melas” or “thatas.”

Bhairav	Bilawal	Shri	Bageshri
Kalyan	Khamaj	Kedar	Malhar
Kafi	Purvi	Goud	Deshi
Marva	Yaman	Kanhada	Puriya
Todi	Asavari	Sindhura	Dhanashri
Bhairavi	Sarang	Sohni	Gouri
Bhimpalasi	Lalit	Kalingada	Kamod
Sorath	Shyam	Bihag	Maand
Pilu	Nat	Bhupali	Hindol

### **NARAYAN MORESHWAR KHARE AND PT. RAJOPADHYAY**

From the perspective of playing and singing, Pt. Narayan Moreshwar Khare claims that all ragas may be categorized into 30 classes, or Ragang, based on his experience. Pandit Khare perceived several areas for improvement in the Thata framework. He, therefore, developed the Ragang system.

Many artists believe that Pt. Narayan Moreshwar Khare’s Ragang technique is significant. Khare claims that it is difficult to categorize the recently popular ragas in the Thata system. The sole criteria used to classify thata technique are swaras. To categorize ragas, Pt. N.M. Khare divided independent ragas and other Ragang ragas that emerged from them into appropriate divisions. We have called this system of raga categorization the ‘Ragang System.’ Under 26 Ragangs, he has categorized 121 ragas. These 26 Ragangs are: 1. Kalyan 2. Bilawal 3. Khamaj 4. Bhairav 5. Kafi 6. Marwa 7. Todi 8. Purvi 9. Asavari 10. Bhairavi 11. Sarang 12. Lalit 13. Bhimpalasi 14. Shri 15. Vibhas 16. Pilu 17. Sorath 18. Kedar 19. Nat 20. Kanada 21. Bageshwari 22. Shankara 23. Hindol 24. Asa 25. Malhar 26. Bhupali (Tiwari, 2011). All the ragas were

classified under this. Other ragas should be sung according to the method of singing this raga. The general style of that raga will be very much according to the raga of its Ragang.

After Pt. Narayan Moreshwar Khare, Pt. Rajopadhyay wrote his book ‘Sangeet Shastra, Part-1’ (Marathi) in 1949 and added four more Ragangs: Bihag, Kamod, Bhatiyar, and Durga (Saxena, 2004).

Ragang has uniquely contributed to developing and classifying ragas in Indian music. Because every raga of Hindustani music is based on other parts. There are very few ragas that have their own independent form. Alternatively, they are formed from the parts of other ragas. Another specialty in this system is that the name of the raga in which that part is prominent is given to that raga, and in other ragas in which that part is used, that name is often included.

## KALYAN RAGANG

Rather than obsessing over the Thata, one should focus on the movements of the ragas that are closer to the Kalyan Angas to study the ragas of the Kalyan Angas closely. Kalyan raga has its own Anga, which is  $\text{Ni Re Sa, Dha Ni Re Sa, Ni Dha Ni Re Sa, and Pa Re Sa}$  expressed in these swaras (Thakur, 2012). Kalyan's shadow appears whenever the same Anga is employed in another raga. Such a shadow will be known as Kalyan Ang wherever it occurs. The ragas of Kalyan Anga are those in which this shadow appears most prominently.

Yaman Kalyan is the Raga that most closely resembles this Anga. Teevra Ma<sup>1</sup> is used to generate Yaman Raga. Furthermore, well-known ragas like Gaud Sarang, Hamir, Chhayana, Bhupali, and so on are associated with either Shuddha Ma, Teevra Ma<sup>1</sup>, or both of us. However, the Thata (scale) also considers Kamod and Kedar in Kalyan. However, these have been seen as distinct Ragangs, according to Ragang (Saxena, 2004).

Pandit Bhatkhande has mentioned the following types of Kalyan Anga in “Lakshya Sangeet” and “Abhinav Raga Manjari” –

(1) Yaman Kalyan (2) Shuddha Kalyan (3) Bhoop Kalyan (4) Jait Kalyan (5) Shyam Kalyan (6) Hem Kalyan (7) Savani Kalyan (8) Purva Kalyan (9) Poorya Kalyan (10) Pancham Kalyan.

Pt. Narayan Moreshwar Khare states that the Shuddha Kalyan, Yaman (primary raga), Jait Kalyan, Pahari, Maru Bihag, and Shyam Kalyan are the ragas of the Kalyan Ragang (Saxena, 2004). Although Kalyan has been written about by Ramashray Jha “Ramrang” and others, this Raga is also known by several other names, including Yaman, Kalyan, Eman, and Iman. This Yaman Kalyan is referred to by some academics as Jamuna Kalyan or Raga Jaimini Kalyan. Kalyan is similar to all other Raga and Aalap Tana rules, except that Shuddha Madhyam and Teevra Madhyam differ. Yaman Kalyan does not need to be introduced individually for this. Shuddha Madhyam should only be employed in the Sthayi and Antara, not in the Aalap Tana. However, according to Narayan Moreshwar, Ramashray Jha Ramrang, and other scholars, these two Yaman Kalyan are one Anga (Saxena, 2004).

Kalyan Thata and Raga Yaman are corresponding. Ashray Raga of Kalyan Thata is the name given to Yaman Raga. The Raga Yaman, often called Iman, Eman, and Aiman, has its parent scale in Kalyan Thata. During the Mughal era, Amir Khusro (1253–1325) changed the Raga’s original name, Kalyan, to Yaman and introduced it (Singh, 2022). In the same way that morning practice takes place at Raga Bhairav. Likewise, the raga used in the evening sessions is regarded as Yaman (Kaufmann, 1965). All the notes are pure except for Teevra Madhyam. It makes use of every swara. Thus, Sampurna is the Jati of this raga. Vadi swar “Ga” and Samvadi swar “Ni”. “Ma Teevra” and the other remaining swaras are shuddha in this Raga. It is sung or played in the first part of the night. Kalyan is believed to have blessing and luck-bringing powers. Although this raga is expanded to all three octaves (saptakas), the main form of the Raga is in Purvanga. As a result, it is regarded as notable among Purvanga Pradhan ragas.

Aroha & Avaroha: Sa Re Ga, Ma' Pa, Dha, Ni Sa/Sa Ni Dha, Pa, Ma' Ga, Re Sa.

Pakad: Ni Re Ga Re, Sa, Pa Ma' Ga, Re, Sa (Bhatkhande, 2010).

## ANALYSIS OF KALYAN RAGANG

Raga Yaman, often called Kalyan, is a raga of Kalyan Ragang, according to the Ragang system. Based on these features, the ragas of Kalyan Ragang have been identified. Most ragas in this Ragang belong to Yaman, Kalyan Anga (a particular section), or Thata. It is essential to comprehend the explanations of Yaman Raga and Kalyan Thata to appreciate the ragas of this Ragang. In addition, we might think about Kalyan Anga’s attributes in light of Yaman Raga. Put otherwise, Raga Yaman is Ragang of Kalyan Ang. Its characteristics are as follows:

- Besides other pure or shuddha notes, only sharp or Teevra Madhyam should be employed.
- Attach special significance to the Gandhar note.
- The Teevra Madhyam has more significance than the Shuddha Madhyam when both are applied.
- Nishad swara should also be necessary. At least its importance should not be less than that of Dhaivat. Dha Ni Dha Pa should be used.
- Gandhar and Rishabh may also be of joint importance or essential to other associations.
- Relations or connections between “Ni Re” and “Ma' Dha” should be necessary. There should be particular use of “Ni Re Ga and “Ma' Dha Ni”.
- Use of Ga Ma' Pa Dha Pa, Ma' Ga.
- It can also be used in Ga Ma' Pa, Re Ga Sa phrases.
- Purvanga should prevail.
- If any other Anga has to be considered in connection with the Raga of the Kalyan Anga, it is Bilawal. Therefore, giving the characteristics denoting the Bilawal anga here would be appropriate.

The swaras group representing the Kalyan Ragang Ragas is as follows:

Ni Re Ga, Re Sa  
 Ga Ma' Pa <sup>Ma' Ga</sup> Re, <sup>Ga</sup> Sa  
 Ma' Dha Ni, Dha Pa  
 Sa Ni Dha Ni, Dha Pa <sup>Ma' Ga</sup>  
 Pa Ma' Ga Ma' Re Ga  
 Ma' Pa Dha Pa

One of the swara groups listed above predominates in the ragas of Kalyan Ragang. In addition, the banned (Varjit) notes provide the foundation for the composition of the Kalyan Anga ragas. For example, the original form of Maru Bihag will be revealed if Rishabh and Dhaivat are not allowed to participate in the Kalyan procession. If Madhyam and Nishad are forbidden, Bhupali Raga will be born (Jha, 2022).

To understand the ragas classified in any Ragang raga, it is necessary to understand its main Raga. Therefore, to understand the nature of Kalyan Raga, it is essential to understand its notes' attachment, place and magnitude.

*Shadaj* (Sa): Shadaj swara is an important swara of every raga. However, the unique thing in this Raga is that in raga singing, by increasing the number of 'Ni Re Ga, Ga Re Ni Dha Ni Re Ga' Shadaj is reduced to enhance its beauty.

*Rishabh* (Re): Rishabh is Nyas Bahutva (frequently used) in both aroha and avaroha.

*Gandhar* (Ga): Gandhar is also the swar of Bahutva and Nyas. Despite being a Vadi swar, it is sometimes repeatedly skipped in accompaniment to the "Pa ma' Re" swar phrase.

*Madhyam* (Ma): This swara is used in both forms, but the sharp or Teevra Madhyam predominates. Ga ma' Pa, Pa ma' Ga, ma' Dha Pa, etc. in Anabyas and Ga ma' Pa Ga Re and Ni Dha, Pa ma' Ga in Langhan Alpatva is used.

*Pancham* (Pa): This swar is the swar of Purna (complete) Nyas Bahutva in this Raga. Like 'Ga ma' Pa, Pa ma' Ga' etc.

*Dhaivat* (Dha): In the Dhaivat swar, ma' Dha Ni Dha Pa swara group is in the form of Anabyas, and the repetition of Dhaivat, there is a long Bahutva swar.

*Nishad* (Ni): The vital swara of Uttarang part is "ma' Dha Ni Dha Ni SA Ni, Dha Ni RE SA Ni." Thus, Nyas is used as Alpatva, and Ni Dha SA or Ga ma' Dha SA is used as Alpatva due to its association with Dhaivat Shadaj (Jha, 2022).

## Bandish of Raga Yaman and analysis of Kalyan Ragang –

### Yaman – Tritaal (Madhyalaya) (Bhatkhande, 2010)

#### Sthayi

$\text{Ni}^{\text{Sa}}$ Ni Dha Ni Aa S Ha Ta O	$\text{Dha}^{\text{Ma}^{\text{Pa}}}$ $\text{Ma}^{\text{Ma}^{\text{Ga}}}$ Aa Na Ha Ta 3	Pa – Pa $\text{Ma}^{\text{Pa}}$ Bhe S Da Naa X	– $\text{Ma}^{\text{Ga}}$ – S Da Ke S 2
$\text{Ma}^{\text{Ga}}$ $\text{Ma}^{\text{Ga}}$ Re Ga Pra Tha Ma Bhe O	– $\text{Ma}^{\text{Pa}}$ Pa Pa S Da Shru Ti 3	$\text{Pa}^{\text{Re}}$ Re Ga Re Ya Na Shon S X	Sa Re Sa – Ho S Ve S 2
$\text{Ni}^{\text{Sa}}$ Sa Re Re Aa Na Ha Ta O	Ga Ga $\text{Ma}^{\text{Ma}^{\text{Pa}}}$ Mu Ni Ja Na 3	Pa – Pa SA Dhya S Na Dha X	Ni $\text{Dha}^{\text{Ni}}$ $\text{Dha}^{\text{Ma}^{\text{Pa}}}$ Ra Ta Ja Ba 2
$\text{Ma}^{\text{Pa}}$ Ni Dha Ni Aa S Ha Ta O			

#### Antara

$\text{Pa}^{\text{Ga}}$ – Ga Pa Naa S Bhi Kaan O	– Pa Ni Dha S Tha Aou Ra 3	$\text{Ni}^{\text{SA}}$ – $\text{SA}$ $\text{Ni}^{\text{SA}}$ Mu S rDha sTha X	– $\text{Re}$ $\text{Sa}$ – S Na Shon S 2
$\text{Sa}^{\text{Ni}}$ – Dha $\text{Sa}$ Maan S Dra Ma O	– $\text{Sa}$ $\text{Sa}$ $\text{Sa}$ S Dhya Aur Ra 3	$\text{Ni}^{\text{Sa}}$ $\text{Re}$ $\text{Ga}$ $\text{Re}$ Ta S S Ra X	$\text{Sa}$ Ni Dha Pa HO S Va Ta 2
$\text{Ma}^{\text{Pa}}$ – Pa Pa Sa S pTa Su O	$\text{Pa}^{\text{Ma}^{\text{Ma}^{\text{Ga}}}}$ – Ra Na Ke S 3	$\text{Ma}^{\text{Pa}}$ Re Ga Re Naa S Ma Ba X	$\text{Ni}^{\text{Sa}}$ Re Sa – Kha S Nai S 2
Sa Re Ga $\text{Ma}^{\text{Pa}}$ O	Pa Dha Ni $\text{Sa}$ 3	Ni Dha Pa $\text{Ma}^{\text{Pa}}$ X	Ga Re Sa S 2

### ANALYSIS OF THE ABOVE BANDISH (COMPOSITION)

As previously said, Raga Yaman’s structures and distinctive phrases (Anga) are precisely the same as those of Kalyan Ragang. Therefore, more study of this raga was not required. To understand this remark better, we must know a few key details. By practicing the swara script of the initial line of the bandish, some swar accompaniments, “Sa Ni Dha Ni, DhaMa’ Pa Ma’ Ga,” denote Kalyan Ragang Anga or phrases. “Ma’ Ga” is repeatedly sung together; this is also part of Kalyan Ang Raga. This importance is seen at the beginning of the second line. “Ga Re” or “Re Ga” and “Pa Re” are also essential combinations in Kalyan Ragang Ragas, as seen in this Raga. Since every note in a Kalyan Ragang Raga is crucial, unlike other Ragang, Kalyan Thata is the source of most Kalyan Ragang Ragas (as previously noted). Thus, the third line makes the significance of these notes clear.

Although this raga is found in all three saptakas, Purvanga is the predominant version. As a result, it is regarded as notable among Purvanga Pradhan ragas. However, most of the Antara portion of

Raga compositions, or bandishes, naturally falls between the Madhya (middle) and Tar (upper) saptakas. At the same time, the Mandra (lower) saptaka has less of it. This indicates that Madhya and Tar Saptakas rule the Antara part.

Furthermore, this piece also demonstrates it. Overall, this section deviates from Kalyan Ragang's key sentences. However, in the third and fourth lines, again we see that the characteristics and structures of Kalyan Ragang, such as "Ma'Pa Re Ga Re NiSa Re Sa" and the pure forms of Kalyan "Sa Re Ga Ma' Pa Dha Ni Sa Ni Dha Pa Ma' Ga Re Sa.

Following a thorough analysis of Raga Yaman's several bandishes, the following Swara accomplishments were discovered:

Use of Gamakas, such as Kan, Meend, Khatka, Murki, etc., in Raga Yaman –

Upward movement Meend in  $Ga \widehat{Pa, Ni} Re, NiSa \widehat{Ga}$  and downward movement Meend in  $Pa \widehat{ma' Re}, Pa \widehat{Ma' Ga}, Ni \widehat{Ma'}, DhaNi \widehat{Dha SA} \widehat{Dha}, Ga \widehat{Re}, Dha \widehat{Ma' Ma' Ga}, Ni \widehat{Dha Pa}, NiSa \widehat{Ni Dha Pa}$ . Kan such as  $SaNi, GaRe, ReGa, PaRe, Ma'Pa, DhaMa', SARe, GaPa, SA GA, PaDha, GaMa', PaNi, NiSa, Ma'Ga, Ma'Ni, NiMa', PaGa, DhaPa, DhaNi, NiDha, PaSA, ReNi, SA Dha, Ma'Re, DhaSA$ .

Khatka in (Pa) and (SA). And Murki in  $DhaPa, DhaNi, PaPa, PaDha$ .

Swara groups or swara phrases used in Raga Yaman –

Ni Re Ga, Re Sa

Ga Ma' Pa  $Ma' Ga$  Re,  $Ga$  Sa

Ma' Dha Ni, Dha Pa

SA Ni Dha Ni, Dha Pa  $Ma' Ga$

Pa Ma' Ga Ma' Re Ga

Ma' Pa Dha Pa

Most of the ragas of Kalyan Ragang originate from Kalyan Thata because of the form-related similarities between the ragas of Kalyan Ang. Ragas like Maru Bihag, Yaman (the principal raga), Shuddha Kalyan, and Shyam Kalyan, among others, are the ragas of Kalyan Ragang.

## CONCLUSION

The result is that these note clusters give several prominent ragas their distinct character. Similarly, ragas having separate sections are referred to as significant ragas, and ragang is the set of sounds that form an individual picture. Ragang has uniquely contributed to developing and classifying



ragas in Indian Music. Because every raga of Hindustani Music is based on other parts. There are very few ragas that have their independent form. Alternatively, they are formed from the parts of other ragas. Another specialty in this system is that the name of the raga in which that part is prominent is given to that raga, and in other ragas in which that part is used, that name is often included. Ragas like this have much room to grow them. Pt. Narayan Moreshwar Khare was the first person to compile Ragang ragas, write a few himself, and thoroughly categorize them. The Kalyan Ragang told by Khare with their Swara phrase is “Ni<sup>Ga</sup> Re Ga, <sup>Pa</sup>Re” (Saxena, 2004). Raga Yaman has the following Swara phrases: Ni Re Ga, Re Sa, Ga Ma' Pa<sup>Ma'</sup> Ga Re, <sup>Ga</sup> Sa, Ma' Dha Ni, Dha Pa, SA Ni Dha Ni, Dha Pa<sup>Ma'</sup> Ga, Pa Ma' Ga Ma' Re Ga, Ma' Pa Dha Pa.

Additionally, there is almost a similarity between the swara phrases found in the composition of Raga Yaman and those of Kalyan Ragang, as reported by Pt. Narayan Moreshwar Khare. Thus, the primary raga of Kalyan Ragang is Raga Yaman, and the swara phrases utilized in this raga represent the significant Anga of Kalyan Ragang. However, some of Kalyan Ragang's ragas used either Ma Teevra, Ma Shuddha, or both the Madhyams. For instance, Ma Shuddha is employed as a Vivadi swara in Raga Shuddha Kalyan to enhance the raga's attractiveness. In Maru Bihag and Raga Shyam Kalyan, both Madhyams were employed. All these ragas belonged to Kalyan Ragang. It is clear that instead of using only the Teevra Madhyam, both the Madhyams are used in this Ragang. As was previously noted, Yaman Kalyan and Yaman are the two ragas of Kalyan Ragang that are the most comparable. These Yaman Kalyan and Yaman have been regarded as one Anga by Narayan Moreshwar, Ramashray Jha Ramrang, and other academics. If Shuddha Madhyam is used in Raga Yaman, it is called Raga Yaman Kalyan.

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